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ABSTRACT

The guide describes a series of six films examining the influence of Islamic doctrine and traditional practices on human endeavors throughout the Islamic world. The objective of the series is to fill an informational gap concerning the important contributions that Islamic civilization has made to the achievements of man. The films are entitled: "Unity," "Nomad and City," "Man and Nature," "Patterns of Beauty," "Knowledge of the World," and "The Inner Life." Though maximum educational values come from viewing the entire series, each film is self-contained. The guide is divided into six parts, which are designed for reproduction and distribution to the students. Part I introduces the series, pointing out general background and objectives. Part II explains use of the guide and suggests orientation by lecture before viewing. Part III summarizes each film, describing background material, underlying meanings, and emphases. It also offers teaching aids for each film, pointing out principal goals, meaningful terms and expressions used, vocabulary words and geographic locations to learn, and suggests questions for discussion. Part IV recommends textbooks and general works for background readings, and Part V lists film libraries from which the series may be obtained. Part VI is a map which is available free from Institutional Cinema Inc. (CK)

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The Traditional World of Islam
Film Series
A Teacher's Handbook

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TEACHER'S HANDBOOK

The Traditional World of Islam Film Series

I. INTRODUCTION TO THE SERIES

II. USE OF THE TEACHER'S HANDBOOK

III. TEACHER'S GUIDE ON INDIVIDUAL FILMS

- A. "Unity"
- B. "Nomad and City"
- C. "Man and Nature"
- D. "Patterns of Beauty"
- E. "Knowledge of the World"
- F. "The Inner Life"

IV. RECOMMENDED READINGS

V. FILM LIBRARIES FROM WHICH THE SERIES MAY BE OBTAINED

VI. MAP

Quranic verse, in the shape of a pear, expresses a broad dimension of aesthetics. Calligraphy is the primary Islamic form of visual art with a remarkable history and revered traditions.

THE TRADITIONAL WORLD OF ISLAM

A SIX PART FILM SERIES

1978

I. INTRODUCTION TO THE SERIES

"The World of Islam Festival" convened in London in 1976 and brought together a collection of treasures from all over the Islamic world that amazed the thousands of visitors who passed through the city's exhibit halls. In advance of the festival its sponsors had wisely commissioned the production of a series of films that are collectively titled The Traditional World of Islam.

This film series fills an important informational gap for the western world, for it examines in considerable depth the influence of Islamic doctrine and traditional practices on a wide variety of human endeavors throughout the Islamic world. As the series underlines the pervasive influence of Islam in the lives of its adherents, one cannot help but appreciate the devotion and commitment to the teachings of the Prophet Muhammad that serious Muslims make.

The series is magnificently, patiently and carefully directed. Viewers of all or any of its segments will develop and retain an appreciation for the important contributions that Islamic civilization has made to the achievements of man. In this manner, the films help dispel much of the ignorance of the Muslim faith and in particular many of the stereotypes about Middle Easterners which are prevalent in the west. Many of the misperceptions which exist stem from the fact that such material that is readily available to westerners regarding the Islamic world and the Middle East in particular, often focuses on economic matters to the exclusion of the broader human and cultural accomplishments and aspirations of Muslims. Indeed, the Islamic world is far more aware of achievements of the west, because many of its youth have been educated here and because the current transfer of developmental information and technology has been primarily from west to east. The Traditional World of Islam film series performs the important task of helping to redress these imbalances in our impressions and appreciation, and makes obvious that western society and culture will be enriched by a deeper understanding of the values and perspectives of Islamic civilization.

II. USE OF THE TEACHER'S HANDBOOK

A separate synopsis and teacher's guide has been prepared for each film to assist educators in extracting maximum educational value from The Traditional World of Islam series. Each guide contains lists of principal goals of the film, meaningful terms and expressions it uses, special vocabulary and geographic locations. The guides conclude with questions for discussion and a synopsis of the individual film.

Following the material on the individual firms, a list of recommended readings is provided. This is by no means exhaustive, but it does contain selections considered especially useful for secondary school educators seeking to design or expand courses dealing with the Islamic world and the Middle East in particular. A simple map is also provided for reproduction and use with the film series. Indeed, the entire handbook has been designed for reproduction, in whole or in part, and distribution to the students if possible. Ideally, the teacher will read the appropriate section of the handbook and then preview the particular film before screening it for the students. Each teacher knows the needs of his or her class the best, and in that context ideas, themes, and questions in addition to those presented in the guide, will come to mind. In most cases it is best that the students have at least one lecture on Islamic civilization or the Middle East of an overview/introductory nature before viewing any of the films. This lecture should orient the students to the historical time span of Islamic civilization, emphasizing the centrality of the Muslim faith to social conduct and organization, art and architecture, and modes and structure of governance. They should know that the word for

God in the Islamic faith is Allah. The students should know who the Prophet Muhammad is; what the Al-Quran (popular, but less correct English transliteration: Koran) is; what a mosque is; they should know the significance of Mecca and the historical and cultural importance of the Bedouin. The students should know what parts of the world fell under the Islamic Empire at its height and they should know where large numbers of Muslims live in the present day. The students should be aware that Muslims the world over–in the Philippines, Indonesia and the U.S. for example–pray and read their Holy Book in Arabic. Finally, it would be useful for the students to know something about the geography, climate and resources of the Middle East and the stage of economic development in which most Mideastern states currently find themselves.

Some teachers may want to discuss the synopsis of the film with the class in advance of their viewing it, to aid the students in structuring what they see. In certain instances it may be useful to give the class some or all of the discussion questions in advance, so that the students listen and watch closely for the key points in the film to which the questions are in reference.

The films may be viewed in any order and each is self-contained. There is no doubt, however, that they are mutually reinforcing and complementary and maximum educational value comes from viewing the entire series.

This handbook was prepared by Jerrold E. Fix, Mid-West Representative of The Middle East Institute, Washington, D.C. Mr. Fix is an instructor of Arab World Studies at the Arrowhead High School in Hartland, Wis.

FILM SYNOPSIS

Islam is a monotheistic religion. It is the youngest of the world's major religions, and it is continuing to expand rapidly. Perhaps one important reason for this is that Islam stresses equality and tolerance between races and nations. Today, Islam is making especially rapid incursions in Black Africa. The film shows a map that indicates the parts of the world where there are large Muslim communities today.

Islam means submission of one's will to the will of God. The film discusses the vital importance to the Islamic faith of the prophet Muhammad, the Quran, and Mecca. To Muslims, Muhammad is God's final and greatest prophet. He is greatly loved, but Islam emphasizes that he was a mortal. He played the pivotal role in the transfer of God's teachings to man: the Quran was revealed to Muhammad by Allah in the lands around Mecca, in what is now Saudi Arabia. For this reason, this city is the most holy of all for Islam. The other two holy cities of Islam are Medina and Jerusalem (see synopsis, The Inner Life). Unity contains excellent footage of the pilgrimage (or Hajj) to Mecca, shot from the air, and the viewer obtains a feeling for the enormity–both physical and spiritual–of this annual event. To Muslims, Mecca is the center of the world and the pilgrimage is symbolic of man's journey to seek understanding of his own heart and spiritual awakening. The Kabbah, or central cubical area of the principal Mosque at Mecca, symbolizes stability, unity and truth for Muslims. During the pilgrimage Muslims perform many acts traditionally connected with the life of Muhammad and seek to rid themselves of evil. To Muslims, unity and submission to the will of God in the inner and outer life is of primary importance.

Islamic civilization is centered primarily in the central regions of the Eastern Hemisphere in the lands we today refer to collectively as the Middle East. However, historically the sway of the great Islamic Empires extended as far west as Spain and east into India. Today the empire is gone, but Islamic civilization very much remains, in the Arab Middle East and North Africa, in Turkey, Iran, Afghanistan, Pakistan and parts of India, Indonesia, the Philippines and Black Africa and other countries where there are growing Muslim communities.

Historically, the Middle East and hence Islamic civilization in a sense, acted as a bridge or crossroads between east and west. The great caravan routes traversed this area; the caravans provided not only for commercial exchange, but for the vital interchange of ideas and cultures as well. One of the historical high points of Arab commerce and Arab civilization was at the time of the caravanserai. The arrival of European traders in the 16th century began the erosion of Arab commercial power. But to this day, from the great buildings of Cordova, Spain in the West to the fabulous monuments of Mughal India in the East, ample testimony to the former might and magnificence of the Islamic empires remains.

The film also deals briefly with a misperception common in the west that Islam is a belligerent, aggressive faith. While it is true that Islam, like other major religions, used war and conquest as methods of expansion in its early history, Islam also provided rules for warfare. Its soldiers were directed not to force the faith on non-Muslims; those who did convert, however, were accepted as equal in all respects to Muslims of longer standing.

The film concludes showing an old man preparing for prayer in the desert, as generations have done before him. The Quran sets precise procedures for preparing for prayer and they are always closely respected. Yet the inherent flexibility of these teachings are made clear by the man's actions: as there is no water available for him to wash, as one must always do before praying, he uses sand, just as the Quran tells him to. The old gentleman's actions are slow and deliberate, and he clearly understands and respects their vital significance. Humble as his material circumstances clearly are, he is a picture of quiet dignity; it is on such dignity that true civilization rests, according to Islamic belief.

NOMAD AND CITY

FILM SYNOPSIS

This film compares the life styles of nomads and city dwellers in the Middle East, and stresses that their relationship, one of mutual dependence, has long been an important part of the internal dynamic of the Islamic world.

The nomad is traditionally associated especially closely with Islam and his influence has periodically sparked renewals of energy to Islamic life. The image of the nomad is also one of independence, self-reliance and great pride. The nomad is of tribal origin, and thus for all his independence, is also known for his intense loyalty to his chief, or Shaykh, and to the tribe at large. Part of the nomad's pride comes from his ability to adapt to the harshness of desert life. His survival long depended on making the fullest possible use of the desert's few resources: in this sense the historic importance of the camel can hardly be over-emphasized. For centuries the camel provided not only transportation of man and goods, but also was used as a medium of commercial exchange. Its hair was used for rugs and blankets, its hide was cured for many purposes including water pouches, its dung was used as a source of fuel, and it was slaughtered for meat. Horses too, are closely associated with the history of the nomads. Today, as the nomads' numbers decline as economic development makes rapid gains and they are drawn into the city to participate in the modernization process, those who do remain in the desert are making increasing use of cars and trucks instead of the traditional camel and horse. Nonetheless, the nomad remains as a cultural ideal in many parts of the Mideast, notably the Arabian Peninsula. Today, the nomads are injecting new energy into the city, just as they have done–although perhaps under different circumstances–for centuries.

Emphasis on the historic and continuing cultural and social significance of the nomads in the Islamic world, should not obscure the importance of the great Islamic cities nor the accomplishments of their dwellers in Islamic civilization. The prophet Muhammad himself was after all a city dweller. The Islamic world contains great cities, many of which have been historically important for many centuries. Damascus was the first city of great importance to be converted to Islam, and the film shows the Umayyad mosque in that city. The film also has footage of some architecturally unique cities in North Yemen. The city of Sana'a is visited, and provides an excellent chance to observe the traditional clothing, market and general style of life of that city. Fez, in Morocco, is another traditional Islamic city that the film visits. Like most traditional Islamic cities, it is walled, with a busy central commercial area where pack animals and many small shops are found. Artisans have their own small shops, usually in the covered bazaar or suq, and the commercial and residential parts of the city are separated. Families are shown bringing their dough to bakeries each day for baking. A small Quranic school is visited where young children are given early religious instruction.

Passing down the narrow side streets of Fez, one may not realize the beauty that exists behind its old walls. Courtyards with fresh clean air provide a welcome retreat for city dwellers. The mosque is also a peaceful oasis for calm prayer and meditation.

The small shops of the city provide a manufacturing base for Fez. Weaving is the principal craft of the city and it is noted that if large modern factories were erected, it would probably destroy the city's traditional economy. Simple methods of craftsmanship are demonstrated. In these crafts the skill resides in the man and not in the machine. It is observed that some crafts, though humble, provide a spiritual discipline for the craftsman and inculcate a sense of the value of good work.

(Note: Students should be made aware that there are also very new, modern cities in the Middle East, with buildings that would look familiar to them, and which are home to many people who work in a modern sector of the economy and who wear "western" dress, etc.)

In sum, this film treats the distinguishing characteristics of the nomadic life and life in the traditional city, without losing sight of their mutual dependence and their shared adherence and commitment to the Islamic faith.

MAN AND NATURE

FILM SYNOPSIS

It is a basic tenet of Islam that all creation is related, with man as the link between God and nature. Islam thus teaches that man shall not force nature, should not work in conflict with it, but rather, in harmony.

Man and Nature examines some of the traditional ways in which Muslims have worked (and to an extent, continue to work) with nature; many of these techniques have allowed man to exact from nature according to his needs, without doing irrevocable damage to it. The film shows many examples of traditional techniques for providing water for farming, cooling the air, making ice, etc. that are ingenious in their simplicity and their utilization of non-exhaustible sources of energy. They are excellent examples of man working in cooperation with nature.

Buildings have traditionally been made out of natural materials, dirt and stone in particular, with their designs often borrowed from nature too. There is a fascinating scene from a Syrian village where the homes resemble beehives. The film also shows workers in the process of building a traditional dirt house, explaining that such houses are comfortable and practical–relatively cool during the hot day and adequately warm in the cold evening.

Throughout most of the Islamic world, water is scarce and hence is treasured. Dams and underground canals were built in many parts of the Islamic world, many in ancient times, the design of which remains useful to this day. The film provides a diagram showing how the extraordinary underground canals (Qanats) of Iran provide for the passage of water over great distances for man's use, without substantial evaporation. Waterwheels have been traditionally used to raise water to provide energy as well as the water itself for man's use. The natural air conditioning methods are wonderfully simple in their reliance on inexhaustible energy sources. Not only were cooling towers used, but courtyards, vertical air shafts, special building materials, properly placed walls, as well as covered bazaars, were employed to trap cool air at night so that during most of the day living areas might remain cool. Another sequence shows that more than six hundred years ago, ice was available in many parts of the Middle East where it was made during cold nights on special shaded outdoor floors, stored in earth-insulated structures nearby, and used during the day.

Such techniques all depended upon an understanding of the natural principles of the earth and a willingness to work with, rather than against, the prevailing surroundings. Islamic architects adopted building styles to climatic conditions. Form, color, and shape were all employed to provide a serene atmosphere, and temperature was controlled without energy consumption in the ways mentioned above. In its intelligence, Islamic society has been able to adapt to difficult conditions and a limited array of resources.

In sum, the film emphasizes traditional Islamic society's reliance on renewable versus exhaustible natural resources. It underlines the traditional belief that man should leave no lasting scars on the earth.

PATTERNS OF BEAUTY

FILM SYNOPSIS

This very informative and beautiful film examines traditional Islamic art forms and their role in Muslim life. One important aspect of that role has been the help art has given to the fostering of a sense of Muslim identity: while various artistic styles developed in response to individual conditions in the many and diverse lands in which Muslims live, certain recurring motifs, themes, and patterns render all those varied styles readily identifiable as Islamic. Art and the faith are traditionally tightly linked, with art historically being incorporated into buildings erected for religious purposes. The film quotes an Islamic saying that "God is beautiful and he loves beauty." Muslims feel, that is, that God can be praised and served by artistic creations.

In contrast to the naturalism found in European art, traditional Islamic art is for the most part abstract and geometric. Naturalism was avoided, as it was held that man might confound that imaginary world with the reality of God's world. Islam thus prefers abstract art in the belief that it frees man's spirit, the better to strive toward a full spiritual awakening. For these reasons, portraiture plays a relatively minor role in the development of Islamic art, as do paintings in general. Islamic paintings, however, certainly do exist; for the most part they appear as the illustrations of important manuscripts, which often deal with famous kings and queens of lore. Thus the paintings are usually in "miniature" and are often referred to in the west, where they are increasingly appreciated, as Islamic miniatures.

Islamic art has essentially three elements. The first is the line and the angle, which are utilized in buildings and in fixed designs geometric in nature, which often resemble crystals. The association with ice and hence coolness is obvious in intention–as a relief to the senses from the climate's heat and aridity. This relief is intensified by rich usage of all shades of the cool color blue, and to a lesser extent, green.

The second element or motif is borrowed from flowers and other vegetation and is usually combined in interlacing geometric patterns with the first element. In this manner Islamic art seeks to represent both order and growth. Once again, the floral patterns are employed as refreshing contrast to the climate and the desert whence Islam originated. The garden is a recurring setting of Islamic paintings too.

The third essential element of Islamic art is calligraphy–writing of Arabic (or Persian) script–which is in fact considered by Muslims as the noblest art form because it can render visible the word of God. Thus calligraphy on its own–a written quotation from the Quran or from one of the Prophet's sayings–is art; calligraphy is also lavishly incorporated into Islamic buildings, especially mosques, in very complex, ornate interlaced patterns. The film shows many beautiful examples of the various schools or styles of calligraphy, and includes fascinating footage of the painstaking procedure that a calligrapher goes through in the creation of his art.

All of these elements combine in Islamic architecture, which the student will find dramatically different from what he or she knows in western buildings. Some of the most extraordinary buildings in the Islamic world are shown in the film. By the end of the film the viewer is able to recognize the distinctly Islamic character of important buildings selected to represent three major styles of Islamic work from Turkey, Iran and India. For example, the Islamic dome is uniquely identifiable. As with so much of Islamic art, it has a philosophical and spiritual "justification" or explanation, signifying as it does the gradual descent from the spiritual to the material world.

In sum, the film presents Islamic art and architecture in all its cool, impersonal beauty, in its lucidity, calmness, apparent fragility and its extraordinary richness of color. The film does a good job in presenting some complex ideas, including the philosophical and spiritual underpinnings of Islamic art and architecture.

KNOWLEDGE OF THE WORLD

FILM SYNOPSIS

The Islamic faith has always placed important emphasis on man's need to seek knowledge. This is explained by the Muslim belief that intelligence binds men to God–Allah to the Muslims. Thus early rulers established centers of learning called madrasas throughout the Islamic world. Muslim scholars studying in the madrasas translated much of the work of the ancient Greeks into Latin, and in this way preserved it and transferred it to later peoples. Early Muslim scholars were by no means only translators of the ancients, however. The list of important Muslim philosophers, social historians, scientists, etc., is long, and includes such individuals as Ibn Sina–or Avicenna as he became known in the non-Muslim world–who is mentioned in the film.

In the old madrasa students–including among them some women–were taught and provided with living quarters free of charge. The teacher-student bond was very strong; "classes" were small with students clustered on the floor around the scholar who was seated in a chair. This in fact is the origin of the modern term "chair of a university." Given the relative scarcity of "books" (given that there were, of course, no printing presses at the time we are talking about, so that "books" were actually handwritten manuscripts), plus the deep reverence that Muslims hold for the Arabic language (as the language in which Allah revealed the Quran to the Prophet Muhammad), the method of teaching was oral.

The film visits the magnificent madrasa of Isfahan, Iran. Found in the heart of the city, it is nonetheless a peaceful place for people to pray, and study. The film also visits Al-Azhar in Cairo, Egypt. It is the oldest university in the world and perhaps the preeminent center of Islamic learning today.

Muslims believe that everything is part of a unified system; that each object has its place in relationship to other things. Early Muslim scholars made great advances in the field of mathematics, which works to uncover the unity of what appears to be a diverse and even arbitrary world. Another major example of how faith can direct advances in science is found in early Islamic astronomy: astronomy was initially explored in order to determine the direction of Mecca, toward which all Muslims turn in prayer. This led to further exploration and major accomplishments in the field.

The film also underlines early Islam's important contributions to medical science. Muslims did basic work in optics, in the study of the pulmonary system, in anesthetics and operatory procedures and in the importance of psychological factors in illness. At a very early time the Muslims developed hospitals, which were also theological centers. These hospitals also provided kitchens for the poor, asylums for the mentally sick, and medical schools. Early Muslim physicians understood the importance of isolating patients with infectious diseases. Islamic teachings encouraged physicians to be gentle with and sensitive to their patients–to treat the whole person and not just a particular bodily ailment.

The film shows that there is a revival of certain traditional treatments, especially herbal medicine, underway in Pakistan.

In sum, the film emphasizes that man's quest for knowledge of the world is a worthy, even holy cause, because enhanced intelligence binds man even more closely to God.

THE INNER LIFE

FILM SYNOPSIS

This film, the most esoteric of the series, deals with Islamic mysticism, concentrating in particular on Sufism. The basic goal of the Sufi mystic is the constant quest for a deep spiritual understanding of God. This he attempts to attain through a number of varied means–repetitive chanting, intense concentration, communal reading of the Quran, and as the Whirling Dervishes have made famous, dancing. The film has footage of all of these methods that the Sufis use in seeking a spiritual "bonding" with God.

Thus, while there are several different Sufi "orders," the common goal of all Sufis is spiritual awakening. It is only this quest that can provide genuine happiness, maturity and freedom, and it is a quest motivated by love–the prime force over all things in the universe according to Sufism. To the Sufi, everything in the world is a creation of God's love, and hence in a sense an illustration of it.

The film discusses the role of special Sufi guides or masters, whose task it is to help improve the spiritual consciousness of others. The great Sufi masters have been much loved and respected by common people throughout the Islamic world, perhaps most particularly in Iran. Their burial places are often venerated, and many Islamic cities have grown up over time near the tombs of Sufi saints.

Despite their customary asceticism, Sufis are not monastic as we know it in the Christian tradition. Some Muslims do, however, withdraw temporarily to cloister-like isolated areas in order to cleanse their souls and contemplate God. The film shows an example of one of these "retreats."

The film shows the Dome of the Rock and the al-Aqsa mosque in Jerusalem. It discusses the Prophet Muhammad's miraculous night journey from Mecca to Jerusalem, on which he was accompanied by the Archangel Gabriel. On reaching Jerusalem Mohammad prayed along with the prophets of the past at the place where the Dome over the Holy Rock stands. He was then taken to the sacred rock, from which he ascended to heaven by a stairway of light to receive instructions from God. He returned the way he had come, down the staircase of light, reaching Mecca before dawn. The theological importance of this journey to Muslims should be clear and explains why Jerusalem is the third most holy of cities to Muslims after Mecca and Medina. (Indeed, it was toward Jerusalem that earliest Muslims first directed their prayers. The change, toward Mecca, came after Mohammad had a revelation which is discussed in the second chapter of the Quran.)

Historically, the Sufis have been important to Islam for many reasons besides the strong emotional component they have brought to the faith. Among the most significant contribution was their early successful efforts at converting Pakistan, part of India, and most of Indonesia, to Islam. To this day, Sufism has a great effect on spiritual life in Pakistan. Poetry by Sufi masters is recited in many parts of the Islamic world and this acts to preserve links between the traditions of the past and the present day. Spiritually motivated songs are sung at special celebrations, with audiences often reacting emotionally, and sometimes ecstatically.

In sum, the Sufi believes that "to the righteous man, God's choice is the only choice."

III. TEACHER'S GUIDE

A. "UNITY"

1. GOALS

a. To point out the monotheistic nature of Islam, its racial tolerance, its role as a link between East and West, and its geographic extent.

b. To illustrate some of the effects of modernization on Islam.

c. To demonstrate the deep importance of religion to Muslims and the way it pervades all aspects of life.

2. MEANINGFUL TERMS AND EXPRESSIONS

Islam
The Blue Mosque in Istanbul
Pilgrimage to Mecca
The Prophet Muhammad
Muslims
Kabbah
Mosque
Al Quran (Koran)
Paradise
Abbasid Empire
Janissary
Ulema
Caravanserai

3. VOCABULARY BUILDING

oneness
abode
caliph
deity
ziggurat
decadent
enormity
mortal
lorries
revelation
submission
pre-figuration
diverse
depict
synonymous

4. GEOGRAPHY

Turkey
Iran
Africa
India
The Arab World
Istanbul
Mecca
Cordova
Sahara Desert
Medina
Central Regions of the Eastern Hemisphere

5. QUESTIONS FOR DISCUSSION

a. "Islam seeks unity of the inner and outer life." Discuss.

b. What are monotheism and polytheism? What relationship does Islam have with Judaism and Christianity?

c. To what extent did Islam spread throughout the world historically? In what parts of the world or countries do large numbers of Muslims live today?

d. Islam means "submission to God's will." How does the film explain this idea?

e. Is Islam an exclusive or a universal religion? That is, does it limit itself to any particular race or ethnic group?

f. The ancient Islamic empires have disappeared; what remains is "Islamic Civilization." Explain.

g. What are some of the ways in which modernization affected traditional Muslim civilization?

h. "The purpose of Islam is man himself." Discuss.

i. What is the purpose and importance of the Muslim pilgrimage to Mecca?

j. What is the special significance of Saudi Arabia to the Islamic faith?

k. How do Muslims relate the Quran to earlier Judeo-Christian writings? (e.g. The Old and New Testaments?)

l. What was the importance of early caravan and sea routes in the spread of Islam?

m. How did the expansion of European commerce affect Arab commerce and economies?

n. What guidelines for warfare were established by Islamic teachings?

o. "The real value of Islamic civilization is in the hearts of men." Discuss.

p. "Adore God as if you see him, for if you do not see him, he nonetheless sees you." Discuss.

III. TEACHER'S GUIDE B. "NOMAD AND CITY"

1. GOALS

a. To at once demonstrate the differences between nomadic and urban Muslims, and their historic and contemporary interdependence.

b. To develop in the viewer an appreciation for traditional Middle Eastern crafts and equipment, and to show the pride that individual craftsmen take in their work.

2. MEANINGFUL TERMS AND EXPRESSIONS

Turkoman
The Five Pillars of Islam
The Prophet Muhammad
Umayyad Empire
Patron Saint
Quranic (Koranic) School
Traditional Islamic City
Mafrage

3. VOCABULARY BUILDING

Nomad/nomadic
minaret
mosque
dynasty
repell
Caliph
prophet
urban
bountiful
artisans
ritual
handicraft
craftsman
archaic
fortuitous

4. GEOGRAPHY

Marrakesh, Morocco
Sahara Desert
Uplands of Central Asia
Damascus, Syria
Sana'a, Yemen Arab Republic
Fez, Morocco

5. QUESTIONS FOR CLASS DISCUSSION

a. What are the distinguishing characteristics of nomadic and urban life? How might these two life styles conflict? What needs of each are met by the other?

b. Discuss the particularly important role that the Nomad/Bedouin has played in the life of Islam.

c. What are some of the unique features of the Muslim cities shown in the film?

d. Contrast traditional Muslim manufacturing methods with those found in modern American cities.

e. What meaning and value does the traditional Muslim craftsman find in pursuing the craft he has mastered?

f. How might nomadic life be affected by economic modernization? Do you guess that the numbers of nomads are increasing or decreasing in the Middle East today?

g. Name and briefly discuss at least two traditional Islamic cities. Describe some of the things you might see walking down one of their main streets.

III. TEACHER'S GUIDE C. "MAN AND NATURE"

1. GOALS

a. To show that Islam seeks a balance and harmony in the relationship between man and nature.

b. To illustrate the traditional building methods, materials, designs and planning that Islamic society employs and how these work with rather than at odds with nature.

c. To demonstrate the ingenious techniques Islamic society has developed over the centuries to provide water and cooling air, based on its understanding of the natural principles of the earth.

2. MEANINGFUL TERMS AND EXPRESSIONS

Islam
creation
bazaar
Muslims
Qanat
sack of a city

3. VOCABULARY BUILDING

traditional
inertia
transient
revert
reiterate
aridity
premonition
cistern
crystalline
climatic
serene

4. GEOGRAPHY

Iran
Afghanistan
Syria
Pakistan
Cairo, Egypt
Morocco

5. QUESTIONS FOR CLASS DISCUSSION

a. To what extent do Muslims see the Hand of God involved in the universe?

b. What do Muslims seek in the relationship between man and nature?

c. Why have natural forms and materials been borrowed by Islamic builders?

d. Why is water valued so highly? What early efforts resulted in water supplies sufficient to permit civilization to flourish? Are these efforts still useful today?

e. What methods were employed to insure the flow of cooling air in Islamic buildings? What is a major advantage of these techniques?

f. How are water wheels employed? What is their source of energy?

g. What architectural designs in traditional Middle Eastern cities provide urban dwellers with an escape from the heat?

h. How have color, architecture, and decoration been employed to provide solace and comfort in buildings?

i. How have natural sources of energy and intelligent techniques been used to process raw materials?

j. "In Islam man sought to work in harmony, not in conflict, with nature." Discuss.

III. TEACHER'S GUIDE

D. "PATTERNS OF BEAUTY"

1. GOALS

a. To illustrate some of the relationships between Islamic philosophy and architecture.

b. To demonstrate that despite certain differences in the architectural styles of various regions of the Islamic world, a unity based upon Islamic precepts nonetheless exists.

c. To show many beautiful examples of Islamic art and architecture, with geometric patterns, flower and plant forms as recurring motifs.

2. MEANINGFUL TERMS AND EXPRESSIONS

Islam
naturalistic representations
abstract art
feminine aspects of nature
Ottoman Turks
sultan
traditional civilizations
epic history
nomad
prayer niche
calligraphy

3. VOCABULARY BUILDING

diversity
attribute
mode
decisive
invocation
transition
ornamentation
solicitude
sanctity
diffuse
fragility
limpid
pavilion
crystallize
contemplative
interweave
render
fundamental
stalactite
articulate
vigilance
invoke
aesthetic
oasis
lucid

4. GEOGRAPHY

Mughal (mogul) India
Turkey
Agra, India
Morocco
Iran
Istanbul
Lahore, Pakistan
Isfahan, Iran

5. QUESTIONS FOR CLASS DISCUSSION

a. For what purpose does Islamic art seek beauty?

b. What role did Islamic buildings play in the development of art forms?

c. Was portrait and scene painting important? Where and for what purposes?

d. In what ways might abstract art allow a freedom of spirit?

e. What are some of the reasons for the fact that Muslims have raised Arabic calligraphy to an art form?

f. "Islamic art is often calm and impersonal." Discuss.

g. What are some of the important symbolic devices employed in Islamic art and architecture?

h. Explain what factors allow diversity in art between different regions of the Islamic world, but which at the same time help maintain a distinctly identifiable Islamic quality.

i. What differentiates traditional Islamic architecture and art from the European/American art and architecture that you are aware of?

III. TEACHER'S GUIDE

E. "KNOWLEDGE OF THE WORLD"

1. GOALS

a. To explain the importance that Islam places on the search for knowledge.

b. To examine some of the important areas in which Islam has made substantial contributions, e.g. mathematics, astronomy, medicine and navigation.

2. MEANINGFUL TERMS AND EXPRESSIONS

Islamic
Muslim
Madrasa
mosque
Umayyad
Mongols
Safavids
al-Azhar
Chair of a Faculty
Al-Biruni
Hakim/wiseman
traditional medicine
mystic
Avicenna (Ibn Sina)
academic discipline

3. VOCABULARY BUILDING

artisan
segregate
disperse
context
hierarchy
abstract
diversity
multiplicity
astronomy
astrolabe
herbalist
anesthetic
theology
lucid
niche
acumen
conjecture
acute
systole
diastole

4. GEOGRAPHY

Damascus, Syria
Baghdad, Iraq
Tigris River
Nile River
Isfahan, Iran
Marrakesh, Morocco
Mecca
Delhi, India
Pakistan
East Africa
Edirne, Turkey
Cairo, Egypt

5. QUESTIONS FOR CLASS DISCUSSION

a. What importance do Muslims place on the quest for knowledge? What relationship exists in Islam between theology and knowledge of the world?

b. What role does the mosque play in education?

c. What might we conclude from the fact that the oldest university still in existence is Al-Azhar in Cairo?

d. What role did mathematics play in earlier Muslim attempts to understand the world?

e. Why did Islamic thinkers develop an interest in astronomy? What contributions did they make?

f. Discuss some of the methods early Muslim scientists used to observe nature and draw valid conclusions.

g. How did early Islamic physicians contribute to man's knowledge of medicine and the human body? How did they compare in terms of achievements to their contemporaries in Christian Europe?

h. Discuss the development and design of early Muslim hospitals and the role of religion in them.

i. What is your reaction to some of the traditional medical practices in use in Pakistan today?

III. TEACHER'S GUIDE

F. "THE INNER LIFE"

1. GOALS

a. To explain the historical and contemporary importance of mysticism to Islam.

b. To develop an understanding of certain spiritual and emotional aspects of Islam.

2. MEANINGFUL TERMS AND EXPRESSIONS

Islam
Sufism/Sufi
Dome of the Rock
lyric poet
Kabbah
spiritual chain
Urdu
Hindu tradition
Mughal emperors
Muslim
Night Journey of the Prophet Mohammad

3. VOCABULARY BUILDING

quivering
celestial
mystic
phenomenal
phenomena
prefigure
virtue
prophet
seclusion
subside
invocation
incorruptible
temporal
veneration
ennoble
celibacy
ceaseless
homage
constitute
harmony
ecstacy

4. GEOGRAPHY

Isfahan, Iran
Jerusalem
Mecca
Medina
Fez, Morocco
Konya, Turkey
India
Indonesia
Lahore, Pakistan

5. QUESTIONS FOR CLASS DISCUSSION

a. What do you think mysticism is? What is it that the Sufi mystic seeks?

b. Is there a tradition of mysticism in Christianity? In the other major world religions?

c. What role does architecture play in Islamic mysticism?

d. Explain the importance of emotional meetings, chanting and dancing in heightening spiritual awareness.

e. What is the common purpose of the various Sufi Orders? What do Sufis believe can be achieved through prayer and virtue?

f. "The world veils God but mirrors his beauty." Discuss.

g. What do Sufis believe is the goal and end of all existence?

h. Have the Sufis played an important part in converting non-Muslims to Islam?

i. How would you explain the reactions of those people who were listening to poetry and music near the end of the film?

IV. RECOMMENDED READINGS

1. General

Esin Atil, Art of the Arab World, Washington, D.C., The Smithsonian Institution, 1975.

John R. Hayes, The Genius of Arab Civilization, New York, New York University Press, 1975.

Helga Graham, Arabian Time Machine, London, Morris & Gibb Ltd., 1978.

Ron Landau, The Arab Heritage of Western Civilization, New York, Arab Information Center, 1975.

Bernard Lewis, Islam in History, New York, The Library Press, New York, 1973.

William R. Polk, The United States and the Arab World, 3rd ed., Cambridge, Massachusetts, London, England Harvard University Press, 1975.

2. Textbooks

Robert P. Pearson, Through Middle Eastern Eyes, New York, Praeger Publishers, 1975.

Don Peretz, The Middle East, Boston, Massachusetts, Houghton Mifflin Company, 1973.

Don Peretz, The Middle East Today, 3rd ed., New York, Chicago, London, Holt Rinehart and Winston, 1978.

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Wichita, Kan. 67202
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Syracuse, N.Y. 13210
Att: Mr. Burton Weekes

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